

Paper Money

DEVOTED TO THE STUDY OF CURRENCY



Vol. 3

FALL 1964

No. 4

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Paper Money

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"Lith. by Ed. Mendel, Chicago"

By Fred R. Marckhoff

The above title is a quotation of one of the imprints used by Edward Mendel, Chicago lithographer, in the late 1850s and early 1860s, to designate his workmanship on obsolete notes of that period.

If this were the only imprint ever used by Mendel there would be nothing unusual about it, and there would be no purpose in writing this article.

BUT, this imprint is only one of NINE known Mendel imprints, each one different, and all illustrated herewith as a group for the first time. And there is a good possibility that at least several other varieties also exist.

Furthermore, while Mendel was using nine or more different imprints in designating his workmanship, virtually every other known engraver or lithographer at that time had only ONE and the SAME imprint for all the work done on obsolete notes.

Used as a symbol or trade-mark easily recognizable to both printer and user of currency, this imprint not only identified the printer but also served to establish the genuineness of the note itself. Thus there was a definite advantage to having a uniformity of identification. Quite evidently, all engravers realized this, with the exception of Mendel, of course.

Before proceeding further, however, it should be pointed out that there is one qualified exception to the above remarks: The American Bank Note Company had both a black-letter-on-white paper, imprint, as well as a white-on-black-background imprint. There is good reason to believe that these two varieties gave their patrons a less conspicuous imprint if they so desired, inasmuch as the former was much more prominent and had the appearance of an advertisement of the company on the note.

But the question remains—why did Mendel disregard a practice that other firms conformed to so religiously? There is nothing on record, either from Mendel or any of the others, as to why this was so. However, there are several logical possibilities which present themselves as likely reasons.

First is that Mendel was virtually alone in his field in Chicago, away from the many engraving firms in the East, giving him freedom and unconcern in the matter of uniformity of imprints. If such were the case, his workers could well have been free to use whichever variety they desired, or each could have made his own favorite imprint, which distinguished his work from the others.

A somewhat lesser possibility rests in the fact that a common practice at that time was for lithographers to copy engraved vignettes. The completed lithographic work then became the property of the maker, who was free to use it in any way he saw fit, including on obsolete bank notes. Although not completely ethical, there was no legal restriction involved unless the vignette bore the notation, "Reg. at U. S. Pat. Off.—", with the date thereof also given.

Actually, this gave the buyer a choice of identical vignettes in more expensive engraving or in cheaper lithography. Inasmuch as Mendel's firm did a considerable amount of this copy work in the make-up of obsolete notes, it was subject to objections from engraving firms at all times. But with at least nine different imprints, such copy work was much more difficult to pinpoint or prove than that of a firm with only a single, identical imprint.

This copy work of engraved vignettes was not only done in the East, South and West alike, but was also done among bona fide engraving companies themselves. In the latter case, however, often only a portion of the vignette was copied; the rest was created by the copying engraver. Mendel's work, whether in original or copy, was of the highest order and frequently to the point where it is difficult to tell lithography from engraving.

In Glenn B. Smedley's article in the September 1958 issue of *Numismatic Scrapbook* is mentioned the name of one of Mendel's most able workmen, Robert H. Piratsky, whose family donated an album of vignette proofs to the Chicago Historical Society many years ago. Many of these vignettes can be found on notes issued by Mendel, as well as on notes issued by the larger eastern engraving firms.

Edward Mendel was born in Berlin, Germany, about 1826. He came to the United States in 1847 and began business in 1854, or possibly a little earlier. His business locations in Chicago were at 162 and 170 Lake Street, and at State & Washington Streets in the old First National Bank building. His firm was absorbed by, or sold out to the Chicago Branch of the National Bank Note Company. Mendel died in April, 1884.

Shown here are the nine known Mendel imprints as shown on various notes, plus an enlargement of each. There are specimens identical to the imprints shown here, but with the commas or periods in varying degrees of visibility or invisibility. These actually are printing faults and not varieties.



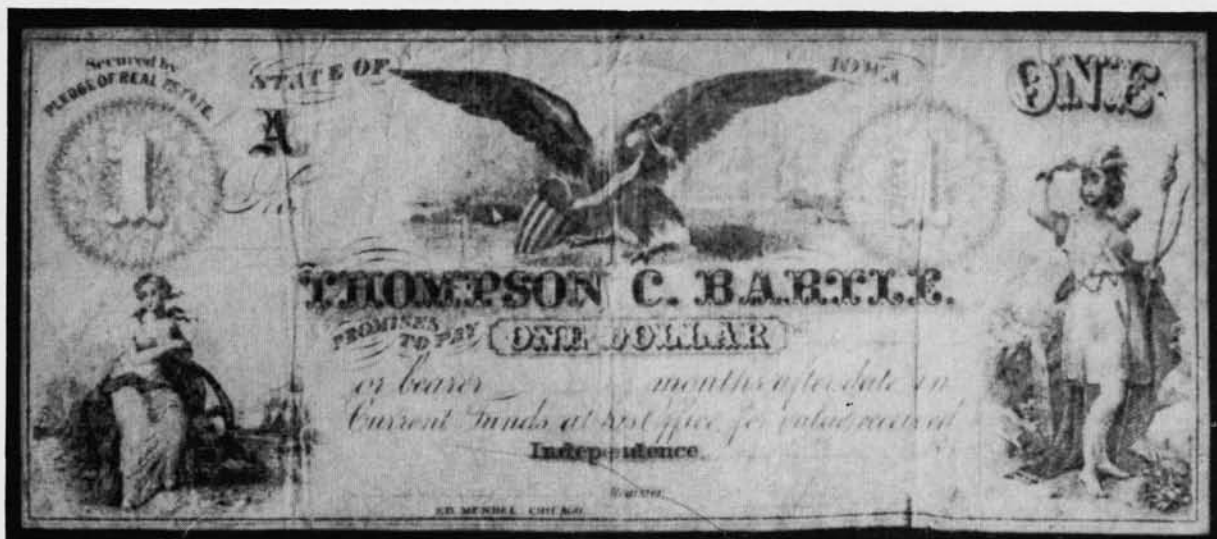
LITH BY ED MENDEL, CHICAGO

Variety 1. LITH. BY ED MENDEL, CHICAGO, on 5c
City of LaFayette, Indiana note, Nov. 25, 1862.



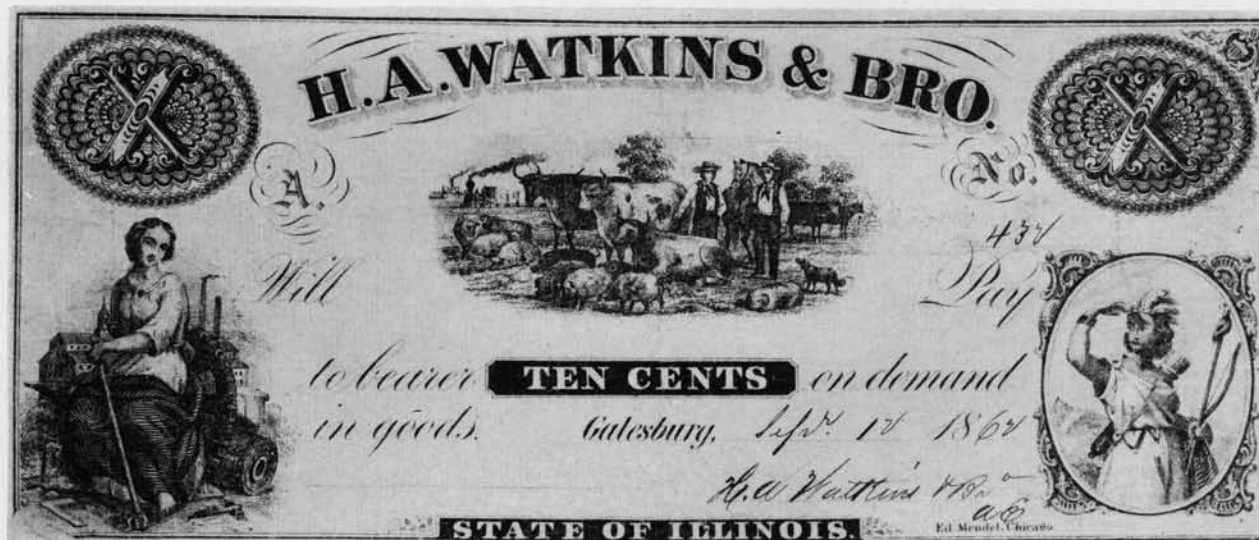
EDWARD MENDEL, CHICAGO.

Variety 2. EDWARD MENDEL, CHICAGO, on \$1.00
The Dubuque, Marion & Western Rail Road Company of
Dubuque, June 15, 1861.



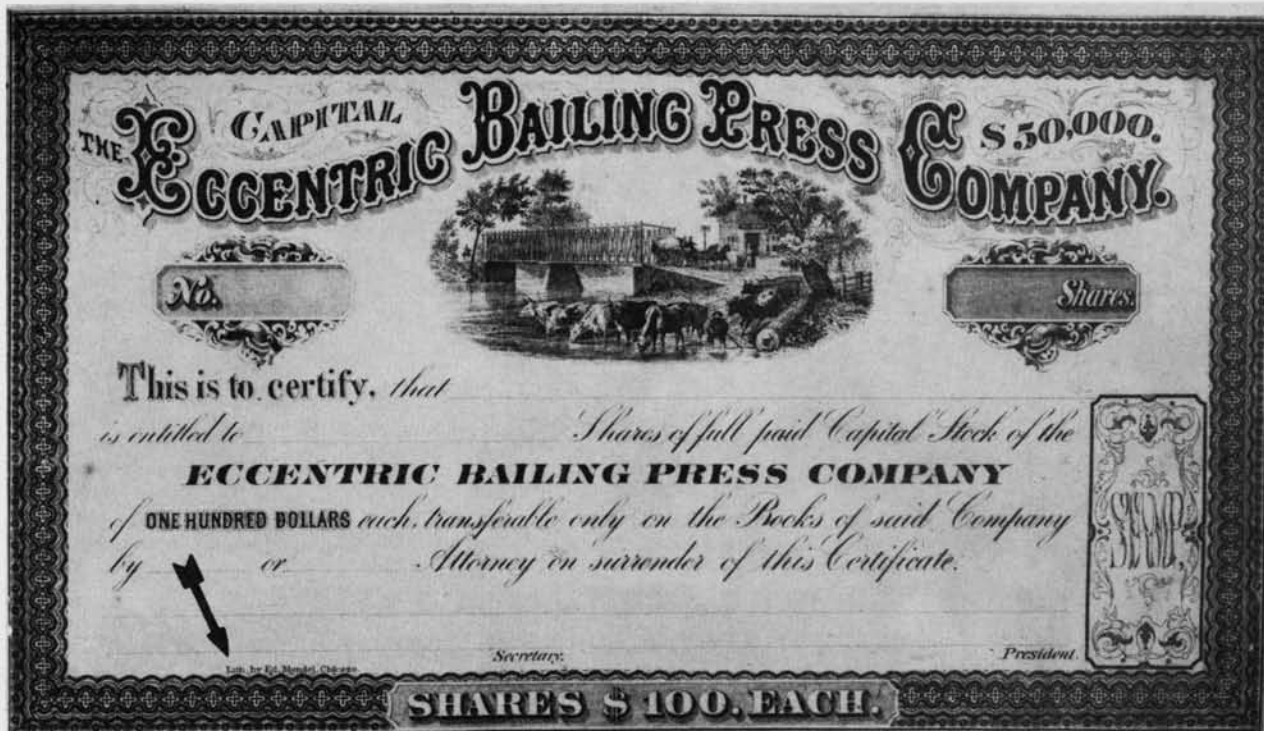
ED. MENDEL, CHICAGO.

Variety 3. ED. MENDEL, CHICAGO, on \$1.00 Thompson C. Bartle, of Independence, Iowa, —185—.



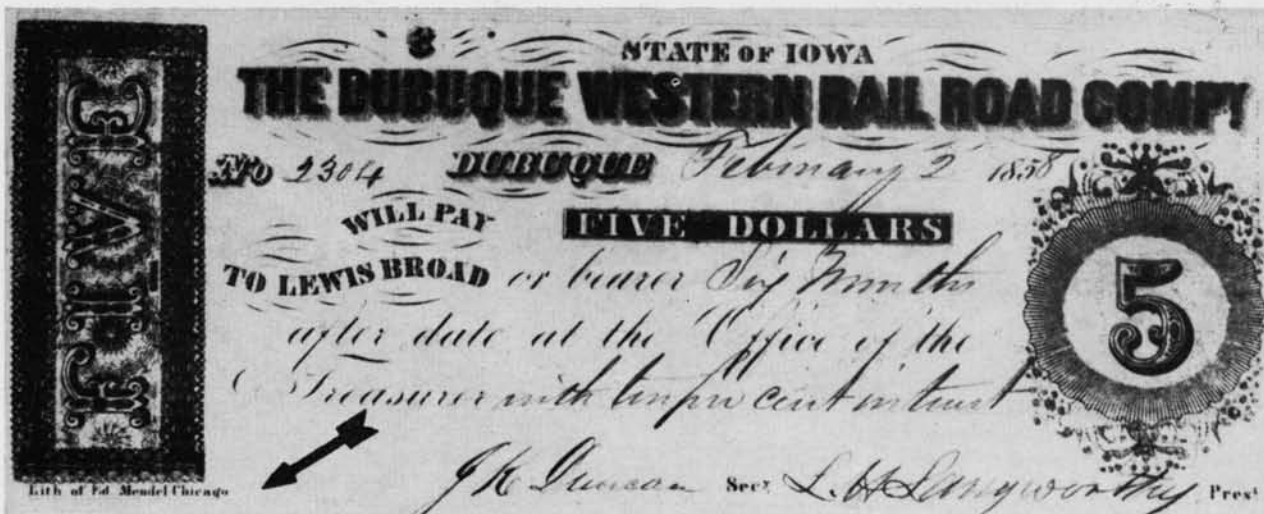
Ed. Mendel, Chicago.

Variety 4. Ed. Mendel, Chicago., on 10c H. A. Watkins & Bro., of Galesburg, Illinois, Sept. 12, 1862.



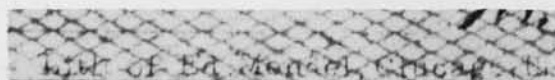
Variety 5. Lith. by Ed. Mendel, Chicago., on Share Certificate of The Eccentric Bailing Press Company (and others).

Lith. by Ed. Mendel, Chicago.



Lith. of Ed. Mendel Chicago

Variety 6. Lith. of Ed. Mendel, Chicago, on \$5.00 The Dubuque Western Rail Road Comp'y. of Dubuque, Iowa, Feb. 2, 1858.

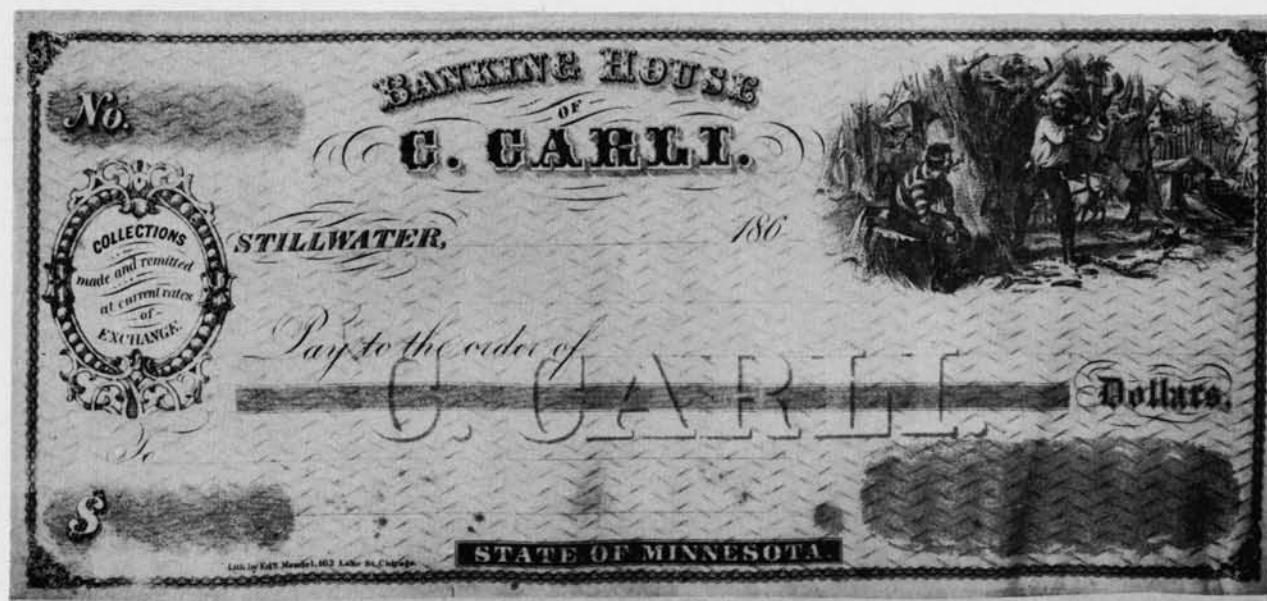


Variety 7. Lith. of Ed. Mendel, Chicago, Ill., on \$2.00 of Banking House of Baldwin & Dodge, of Council Bluffs, Iowa, —185—.



Lith by Ed. Mendel 162 Lake St. Chicago.

Variety 8. Lith. by Ed. Mendel, 162 Lake St. Chicago., on 10c The Illinois River Railroad Comp. of Pekin, Ill., Nov. 27, 1862.



Lith. by Ed. Mendel, 162 Lake St. Chicago.

Variety 9. Lith. by Ed. Mendel, 162 Lake St. Chicago.,
on Draft of Banking House of C. Carli, Stillwater, Minn.,
—186—.

SOPMC News and Notices

The American Numismatic Association, at its 1964 convention in Cleveland, honored two SOPMC members for their contributions to the hobby. Medals of Merit were awarded to Richard T. Hooper and Eric P. Newman.

Mr. Hooper's citation read: "Your research and writing on the currencies of Colonial America has been outstanding. You have contributed regularly to *The Numismatist* since 1943. You are considered a true numismatist in your efforts to promote our hobby along educational, historical and scientific lines."

Mr. Newman's citation read: "As founder of the Eric P. Newman Education Society for Numismatic Research, Publication and Exhibition, as speaker on the American Numismatic Association educational program in 1961, and as author of many numismatic articles over a period of many years, your work has justified the awarding of this medal. Your research articles and speeches on the 1804 dollar will not be soon forgotten."

Another SOPMC member, Mr. Charles J. Affleck, has been honored by election to the office of President of the Virginia Numismatic Association for the year 1965.

Did You Know That—

It was not until late 1963 that Benjamin Franklin's Natural printing process used to print Continental Currency was discovered. It went unrecognized for 226 years.

When it comes to mismatched serial numbers on dollar bills, no one has been able to figure out which one is the wrong number.

Michael B. Kromeke

The Buying Power of Foreign Paper Money

By Peter Robin

It is not without considerable fear and trepidation that I offer the following comments and charts to the especially knowledgeable membership of the Society. Not only does my own numismatic learning leave much to be desired, but also the current literature on foreign paper money (hereafter to be referred to as FPM) is so diffuse, if it exists at all, that even a veteran of some eight years of collecting neither knows of nor possesses some works that other more fortunate or older collectors take for granted.*

The basis for this article is a somewhat disconnected pair of events: the purchase of two early 19th century Danish bank notes and a later purchase of a book entitled *On Bank Notes* containing an address presented to the British Bankers' Institute on January 30, 1880, by a banker named John Biddulph Martin. The notes in question are a 1 Rigsbankdaler dated 1819 and a RD5 note dated 1835. I have often wondered what these and similar notes were worth (that is, what their buying power was) at the time of issue. Unfortunately, I still am.

Money, as do stocks, varies from its par value insofar as buying power is concerned. Also, it is subject to both inflation and deflation, though generally not at the

same time. Our own dollar and the pound sterling are prime examples of this fluctuation in value, yet both are considered stable currencies. Ergo, my Danish notes, issued as they were 61 and 45 years before Mr. Martin's analysis, do not necessarily bear any similarity of value to the Danish issues of the '70s.

Although I must remain ignorant in this particular instance, it is not without interest to note the conversion rates which obtained at that (1880) time. In Table I can be found a general outline of Western currencies in circulation during the '70s. It can be seen at a glance that with the exception of Portugal (and Great Britain, of course), the monetary units of these countries had a raw value, in terms of US currency, of between 19 and 79 cents (a 31-cent average, if anyone is interested). Table II shows the situation as it was after World War I, and Table III as it is today. It seems sad but true that as *per capita* circulation increases, the advance is cancelled by an inevitable inflationary trend.

* This fault is being lessened every week with the publication of new works such as Gould and Higgie's *Money of Puerto Rico* and Kadman's *Israel's Money* to name but two.

TABLE I

Country	Denomination	Raw Value	Current Value **
Austro-Hungary	florin	US \$0.50	US \$1.00
Belgium	franc	.19	.40
Denmark	krone	.28	.55
France	franc	.19	.40
Germany	mark	.25	.50
Great Britain	shilling	.25	.50
Great Britain	pound	5.00	10.00
Italy	lira	.19	.40
Netherlands	florin	.41	.80
Norway	krone	.28	.55
Portugal	mil-reis	1.11	2.20
Russia	ruble	.79	1.60
Spain ***	real	.05	.10
Spain ***	peseta	.20	.40
Spain ***	dollar	.99	2.00
Sweden	krone	.28	.55
Switzerland	franc	.19	.40

** Pegging today's dollar at one-half its previous value.

TABLE II 1921 VALUES

Country	Denomination	Raw Value	Current Value **
Austria	krone	US \$0.20	US \$0.40
Belgium	franc	.19	.40
Denmark	krone	.27	.55
France	franc	.19	.40
Germany	mark	.24	.50
Great Britain	shilling	.24	.50
Great Britain	pound	4.86	9.75
Hungary	korona	.20	.40
Italy	lira	.19	.40
Netherlands	florin	.40	.80
Norway	krone	.27	.55
Portugal	escudo	1.08	2.15
Russia	ruble	.51 ****	1.00
Spain	peseta	.19	.40
Sweden	krone	.27	.55
Switzerland	franc	.19	.40

TABLE III Current Valuations

Country	Denomination	Exchange Value
Austria	schilling	US \$0.039
Belgium	franc	.020
Denmark	krone	.146
France	franc	.200
Germany	mark	.250
Great Britain	shilling	.141
Great Britain	pound	2.821
Hungary	forint	
Italy	lira	.001
Netherlands	guilder	.278
Norway	krone	.141
Portugal	escudo	.035
Russia	ruble	1.110
Spain	peseta	.016
Sweden	krone	.196
Switzerland	franc	.232

*** The peseta became the sole unit upon the granting of the right of emission to the Bank of Spain c. 1874.

**** At this time, this was merely a nominal par value. In fact, the Romanoff notes were selling at .0015 of this value, Kerensky notes went for about .0005, and the Bolshevik notes were worthless.

These charts are roughly 45 years apart, and of course many changes took place between these periods. The Great Inflation is the most immediately apparent and striking example, but there are many others. World War II caused very severe upheavals in European finances: Comparison of the charts shows the truly remarkable recovery that has occurred. There were changes in monetary unit and par value even in periods of relative calm. France has gone from the old to the new franc; Finland has accomplished the same thing with the markka; Russia has twice experimented with the tcher-vonetz; and out of the debris of war has come the second strongest currency, the German mark.

I seem to have come a long way from the simple curiosity that prompted this paper. Being no wiser than when I started concerning my two old Danish notes. I

have, as does many a fortunate numismatic investigator, found more than I bargained for and, hopefully, profited by the experience. Any further information with which the reader could supply me would be most welcome.

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The Relationship Between Serial Numbers and Positions

By George W. Killian

A1 1 20,000	E1 80,001 100,000	A3 320,001 340,000	E3 400,001 420,000
B1 20,001 40,000	F1 100,001 120,000	B3 340,001 360,000	F3 420,001 440,000
C1 40,001 60,000	G1 120,001 140,000	C3 360,001 380,000	G3 440,001 460,000
D1 60,001 80,000	H1 140,001 160,000	D3 380,001 400,000	H3 460,001 480,000
A2 160,001 180,000	E2 240,001 260,000	A4 480,001 500,000	E4 560,001 580,000
B2 180,001 200,000	F2 260,001 280,000	B4 500,001 520,000	F4 580,001 600,000
C2 200,001 220,000	G2 280,001 300,000	C4 520,001 540,000	G4 600,001 620,000
D2 220,001 240,000	H2 300,001 320,000	D4 540,001 560,000	H4 620,001 640,000

Some time ago an article by the author which attempted to give the relationship between serial numbers and positions on the one dollar bills of 1957, 1957 A, and 1957 B was printed in the Summer of 1963 issue of *Paper Money*.

Correspondence has shown that, although the principle given was correct, the formulas given were both incomplete and confusing. Accordingly, a chart and an improved technique for checking the correlation are presented here. The correlation should also apply to the new \$1 Federal Reserve Notes and the new \$2 and \$5 U. S. Notes series of 1963, which are all now printed on 32-subject sheets.

Please note from the accompanying table the corrected layout for the 32-subject sheet. This layout has been confirmed by the Treasury Department. However, the Treasury Department has neither confirmed nor denied the relationship between the position and the serial numbers because they consider such information to be restricted.

As may be seen by careful analysis of the serial numbers and the chart, only 25 per cent of the last 20,000 sheets appear to be used. What is done with the other 75 per cent of the sheets comprising 480,000 notes? More specifically, with a little analysis you would discover that note number 99,480,001 comes from position

A1, and finally the note with serial number 99,999,999 comes from position H1. But what about the notes from positions A2 to H4 on those same sheets? In connection with seeking an answer to this question I have searched for bills having a serial number greater than 99,840,000. However, I have been able to locate and examine only a very limited number of such notes and would greatly appreciate the opportunity to examine more. Particularly I would like to see any \$1 note (new or used, Federal Reserve Note or Silver Certificate, star or plain) having a serial number greater than 99,840,000 that has a position indication ending with anything but the digit "1."

The relationship between the serial number and the position may be checked very easily as follows:

- 1.) Copy the first four digits of the serial number.
- 2.) Divide the copied four digits by 64.
- 3.) Ignore the answer except for the remainder.
- 4.) Write down the remainder which could be zero but can not be greater than 63.
- 5.) Write the last four digits of the serial number after the remainder.
- 6.) Compare the number obtained in step 5 with those shown on the accompanying chart. The number obtained in step 5 should be shown on the chart with the same position number as shown on the actual dollar.

★ The Trading Post ★

The members listed below are interested in trading notes. Please contact them directly if you are interested in trading. The fee is \$1.00 per listing for two issues. Please note new categories. All future insertions should be sent directly to the Editor.

1. U. S. LARGE NOTES

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(War, Occupation, Concentration Camp and Emergency Issues)

8. FRACTIONAL CURRENCY

9. MISMATCHED SERIAL NO. NOTES

The Photography of Paper Money (II)

By Barbara R. Mueller

The purposes of numismatic photography are many, but from the viewpoint of the Editor of PAPER MONEY, there is but one goal: production of photographs suitable for reproduction in this magazine. Nevertheless, the other applications of photography to numismatics will be discussed, too. In fact, a general survey of the field of macrophotography is a logical prerequisite to the technical course.

Photography is a visual aid in the preservation, insurance and indemnification of paper money, in numismatic research, in educational and promotion activities, and in the presentation of a collection. Its end-product is either a positive print or a transparency for projection made within the framework of the laws described in Vol. 3, No. 3, the Summer 1964 issue.

In spite of this demonstrable usefulness, photography for numismatics is shunned by the ordinary camera fan as an over-complicated, too-expensive project. In this era of automated photography, we buy elaborate cameras to take pictures that wouldn't challenge an old box Brownie but fail to utilize the equipment in the more challenging field of macrophotography.

Macrophotography

The man "who takes a picture" of a note or document is engaged in either macrophotography, microphotography, or photomicrography. The last field is almost self-explanatory: it is the taking of pictures through a microscope. Obviously, such pictures are only extreme enlargements of very small areas, useful only to super-specialists and expertizers.

Microphotography, contrary to its name, does not involve the use of a microscope. Rather, it is the reproduction of a large object on a very reduced scale. Reading the reproduction with the naked eye is difficult, if not impossible. We became familiar with this form of photography through the wartime V-Mail service. Today, microfilming on 35, 16 or 8 mm. film is a significant space-saving business operation.

Macrophotography has more immediate usefulness for numismatics. It concerns the photography of a small object in a size ranging from one-tenth normal to 25 times normal. Some people call it copying, close-up or table-top photography. Photostating and some types of photo-copying differ from it in that the finished product is an exact copy on bromide paper made in a camera without the use of a film negative.

The Camera

There is no truly cheap equipment for these branches of photography. The current favorite is the 35 mm. single lens reflex camera, in which you see exactly what you are taking. With the extensive lines of close-up

accessories and interchangeable lenses now available, the 35 mm. reflex seems to be the perfect numismatic camera.

And indeed, if all bank notes were the size of fractional currency, it would be the only one to consider. However, the image of a 7x3 inch note on a 24x36 mm. film frame is so small that extreme enlargements are a necessity. With such enlargement comes the possibility of undesirable graininess of image.

Therefore, many photographers turn to 4x5 press and view cameras whose film nearly approximates the size of a bank note. These rather unwieldy instruments boast of ground glass focusing that "sees-and-takes" just as a reflex camera.

Fixed focus (Brownie), folding roll film, and twin-lens reflex cameras are not easily adaptable to numismatic photography. Sub-miniature cameras, such as the Minox, can be used for copying areas as large as 3½x5½ inches when used with a folding copy stand. Basically, however, they are novelties. The Polaroids are novelties, too, although the better cameras in the line sometimes yield gratifying results when used with the close-up kits.

The camera that gives a good 2x2 slide is the one most collectors covet, and that is a 35 mm. reflex. Therefore, the following instructions are for such a camera, but they also apply, with a few modifications, to press and view cameras:

The first 35 mm. camera, the original "candid camera", had rangefinder-viewfinder focusing that is best exemplified by the famous Leicas. They focused down to about three feet. For close-up work, a battery of accessories and a device to compensate for parallax (the disparity between the images in the viewfinder and the taking lens) were absolutely necessary.

Today's 35 mm. single-lens reflex (in which there is no parallax) is a mechanical wonder. Some of its highly touted features are useless, however, in numismatic photography. For instance, the built-in electric eye exposure meters and automatic focusing are only nuisances. In our field, once you have determined the correct exposure for your set-up, there is little use for a meter again.

Camera Accessories

Yet no camera, 35 mm. press or view, can meet all the demands of numismatic photography without the aid of some accessories. These accessories with the bewildering names are one of the sources of confusion for the neophyte. He doesn't understand that although any 35 mm. camera has a relatively longer focal length than other cameras and therefore gives a larger negative image than the short-focus models, the film image must be made as large as possible to prevent unnecessary enlargement.

That increase in image is made possible by accessories that increase the lens-to-film distance or by magnifying supplementary lenses.

The lens-to-film distance can be increased by using extension tubes or bellows extensions. Tube sets usually consist of three tubes of various lengths that can be combined by adaptor rings to make extensions from 10 to 60 mm. Bellows are easier to use because they can be racked back and forth to obtain precise focusing. They can be used with normal, telephoto or wide angle lens. (In some applications, a telephoto lens by itself is sufficient for close-ups.)

One disadvantage of tubes and bellows is the need for increased exposure (very long shutter speed or a time exposure) to compensate for the loss of light within their tunnel-like area. Moreover, they can be used only with a camera having a removable lens which can be taken from its usual position and screwed into the head of the extension device.

Some 35 mm. cameras have a lens that is fixed or constructed in components. The only recourse in this case is the supplementary lens. At one time such lenses were inferior in quality and performance to other optical accessories. After Carl Zeiss introduced the Proxar lens system, the prejudice against supplementaries disappeared. Because they can do nearly everything the average numismatist is apt to attempt and are used in conjunction with modest-priced cameras, they have become very popular.

For the more affluent collector, there are such cameras as the Swiss-made Alpa and the Japanese Nikon F that need be fitted with just one magnificent lens which does everything, right down to four inches from the subject, without additional accessories.

Close-Up Equipment

The camera itself, however, is only part of a working set-up. Success also depends on a practical arrangement of equipment and efficient procedures.

Start with a special place to do your close-ups. It need not be an elaborate room; a corner of your bedroom will do. You can do the work in a space of 12 cubic feet—three feet high, two feet wide and two feet deep plus a place two or four feet away for the lights. Ideally, the working surface should be a little lower than desk height.

On this surface you place a copy stand. Modest stands are always advertised in the photography magazines. Camera manufacturers usually produce stands specifically for their instruments. The cheaper but entirely adequate stands consist of a tubular vertical column on which slides a horizontal arm support for the camera and a baseboard similar to that of an enlarger. Goose-neck lamps can be clamped to the column. Fixed lamp supports are built into the more expensive models.

This vertical set-up is preferred for numismatic work because the subject lies flat on the baseboard in front of you. Horizontal set-ups with the subject fastened to an upright easel are more unhandy but necessary when view and press cameras are used.

Lighting

Be sure that several electrical outlets with wiring heavy enough to carry the load of photoflood lamps are located near the stand. The best advice about lighting arrangements is: work out your own through trial and error.

Electronic flash is a possibility. More esoteric is the electronic close-up ring light that fits like a collar around the lens. It is useful only when the camera is very close to the subject. Ordinary reflector-type photographic flood lamps or no. 1 or no. 2 photoflood lamps in reflectors do the best and cheapest job. They should, however, be connected so that they may be turned on just when the picture is to be taken and off as soon as it has been taken. This rationing minimizes the danger of burning your arms on the fiery lamps and prolongs their life.

Light distribution is usually explained in bewildering scientific terms by the manual writers. In essence they mean that the lamps should be placed so that all corners of the object are equally well lighted and 25% brighter than the center. The angle between the lens and a lamp axis should be about 45 degrees.

One experienced collector-photographer uses two Westinghouse BEP movie reflector lamps, one clamped to the stand column to the left and above the camera; the other clamped to a table, three feet out to the right.

A Westinghouse photospot RSP-2 and a photoflood RFL-2 are identical except for intensity and beam pattern. Both are rated at 3400 degrees Kelvin; both are colloquially called photofloods. (Studio floods are 3200 degrees Kelvin.) Photospots give a narrow but intense 20-degree beam for spotlighting or highlighting in conjunction with photofloods, which give a smooth 90-degree beam for general flood lighting.

Occasionally light from these lamps is reflected by the subject into the lens. A quick adjustment in their position controls such reflections. But light reflected from the surroundings is more difficult to eliminate. The shiny chrome trimming on the camera can be one source of reflections. They can be eliminated by making a mask of black poster board large enough to block out the camera body. Cut a hole in the center and slip the mask over the lens mount to hold it in place.

If there still are some annoying blobs of light visible in the viewfinder, look to the chrome on the copy stand. Paint it black or cover it with dull black electrical tape. A polarizing filter that slips over the lens is supposed to eliminate all such reflections. It does a good job on window glass and water but is not too effective in close-up work.

To correctly utilize the photographic lights, you also need to measure their intensity with light meters—at the outset, at least. First, buy a Kodak neutral density card, a simple piece of gray cardboard. Lay it on the baseboard of the copy stand. Take a light reading by holding your meter six inches away from the card. Using the low light scale, make a note of the recommended exposure times and aperture. Use this information as a point of departure only; you will probably arrive at

a slightly different but ideal combination by trial and error. But be sure to maintain the same conditions at all times or make new readings for every change in arrangements.

Subject Preparation

The final step in preliminary preparations involves the subjects themselves. They must be made to lie flat by weighting them with a sheet of non-glare picture-framing glass.

They must be aligned so that the film image is not askew. To compensate for slanting floors or slightly warped baseboards, keep a small spirit level on top of the camera and keep the little bubble in the center.

Finally, the subjects must be photographed against a suitable background. The copy stand baseboard is usually too coarse in texture. Black or dark gray smooth, scratchless poster board is a good substitute. Dull, black, lintless cloths are preferred by some old pros.

Film

Now that your set-up is complete, the next step is loading the camera. Close-up work requires special film. A 35 mm. camera needs an especially fine grained film; high speed is unnecessary. Perhaps the best film for the job is Kodak Panatomic X. Kodak Micro-File gives intense blacks and whites but fails to bring out the nuances of the engravings on bank notes.

Exposure

No film can do its job without light, and light involves the hated f-numbers (aperture of the diaphragm opening). They have been replaced on some cameras by LVS numbers combining f-numbers and shutter speed, but most basic instruction is given in terms of f-numbers.

The following combinations are representative of the system used by one photographer with a camera aided by supplementary lenses:

f16 at $\frac{1}{2}$ second or f16 at $\frac{1}{4}$ second with two BEP movie floods

f22 at 1 second with one flood at the right, slanted 45 degrees

These combinations avoid long time exposures (more than one second) and take advantage of the comparatively small apertures to give a sufficient depth-of-field that assures sharp definition in all areas.

Procedure

When you make a set of pictures, use this mental checklist, modified to suit your equipment, as a reminder of the necessary steps:

1. Load the camera with film.
2. Equip the camera with the necessary lenses or extensions. (This step may come first if it necessitates opening the camera body.)
3. Mount the camera on the copy stand.
4. Place the subject on the baseboard with the longer dimension parallel to the length of the camera body.
5. Cover the subject with clear glass.
6. Select the f-number and shutter speed.
7. Cock the shutter now or after step 8, depending on the type of shutter in the camera.
8. Determine the best focus on the ground glass focusing screen.
9. Turn out the room lights; turn on the photographic lamps.
10. Check once more on the focusing screen to see that there are no reflections.
11. Press the exposure button, or better still, the cable release.
12. Advance the film for the next picture.

When all the film has been exposed, remove it and develop it in your own dark room or send it to a fine processor through your photo dealer. Do not send film to the neighborhood drug store. Load up for another round of pictures and learn by doing.

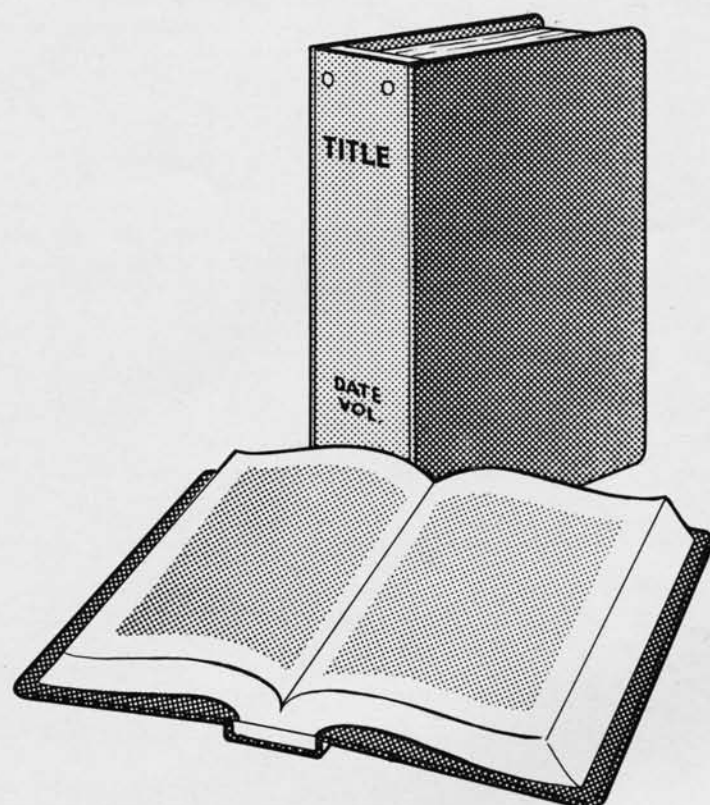
Did You Know That—

One billion dollars would create quite a storage problem. Dollars bills stack 233 to the inch, at the rate of 2,796 to the foot. One billion bills stacked in a single pile would extend over 67.75 miles into the sky.

The American eagle on the 1863-65 \$50 Interest Bearing Note made in the United States of America when turned up-side-down is the head of a donkey.

One billion dollars (\$1,000,000,000) in \$1 bills will circle the earth 4 times when laid end to end. It would take 134 years to pick up the billion dollars at the rate of one bill a second, forty hours a week.

Not counting the serial or plate numbers, the number ONE is on the \$1 Silver Certificate 26 times while it is on the new \$1 Federal Reserve Note only 17 times.



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S-Money

By Michael B. Kromeke

"S-Money" may one day replace paper money in the United States and other countries. It was developed by Stanley F. Reed of Technology Audit Corporation, Washington, D. C.

"S-Money" is a special nylon plastic which has many advantages over the paper money now in use. It will last 10 to 20 times longer, provides protection against counterfeiting and is completely adaptable to machine counting.

This longer life would save the government 15 to 20 million dollars in printing costs. Paper money has an average life of six months, more or less, depending upon methods of handling, climatic conditions, and other factors. The cost of replacing a single bill varies from one half to two cents. An additional amount is required to destroy the retired bill. The cost of doing this really mounts up when you figure there are one and three-quarter billion pieces of paper money circulating in the United States.

"S-Money" would not take up as much room as our conventional money for two reasons. First, when printed it is only one fourth the thickness of our money. Second, it does not wrinkle. Our present bills after a few weeks of handling actually take up three to five times the amount of space they occupied when new.

When you talk about this new money, it seems that you are talking about coins, because it is unaffected by dirt, grease, perspiration, dampness, mold or rot. You can immerse it in water over long periods. It firmly resists accidental and intentional tearing. It can even be washed and disinfected. Because of the high melting point of nylon it can survive temperatures in excess of 400 degrees Fahrenheit.

The nylon would be made of a secret formula and even a casual reproduction of the material would be almost impossible. The equipment required to employ the patented printing process would tax the skill of the most talented potential counterfeiter.

Reed's proposed plastic bills would feature four identical sides, with each edge modulated, or notched, to reveal the denominations by touch as well as sight. The lowest denominations would have the largest notches so it would be virtually impossible to raise the denomination.

This is one of the key features of the utility of the new currency medium. It can be easily handled in vending machines equipped with extremely simple pick-up devices.

CONTINUED ON PAGE 93.)

Mounting Your Paper Money for Storage and Exhibition

By David Paskausky

Mounting paper money in loose-leaf notebooks is an inexpensive method of storing and showing your collection. The commercial "Bill-serts" are well known and readily available. Two of the advantages of the commercial Bill-serts are the ease with which you can change the order of your collection mounting and very good protection for your notes. For most of the large notes the fact that you can see both sides of the note is an advantage, too. (On the small types of currency the reverses are identical for most of the series or show only minor changes.)

Bill-serts do have some advantages. The small-size notes slip in the large-size "serts". For a neat and attractive display, filler sheets of white or black heavy cardboard must be placed between the Bill-sert pages so that the different notes will not be visible at the same time. Bill-serts can also be expensive; for instance, imagine mounting in numerical sequence a set of two regular and two star notes of the current one dollar Federal Reserve notes!

Most college bookstores sell a clear plastic page cover or transparent folder which comes with a black insert sheet. Actually it is a clear cover for a standard 8½ by 11 page. Such pages can be used in conjunction with clear photo-mount corners to mount your paper money. The note is placed on the page with mounts on three or four of the corners. No damage is done to the note, and it may be replaced by merely opening the cover and taking it from the corner mounts and slipping the replacement note into place. Labeling of the notes can be done on the inside sheet and can be changed by pasting a new label in place. Six instead of three notes may be mounted.

This method has one disadvantage: the back of the note is not visible. However, this can be corrected for most types of small currency by mounting a type note in the exhibit showing the reverse. Whenever a minor change in the back takes place, such as adding the motto "In God We Trust", the new back can be shown where it first appears.

Instead of photo-mount corners with the transparent folders, you can also use Philatelic Crystal Mounts in the block-of-four size which is just right to hold current small bills. This raises the cost above that of the photo-corners but gives even more protection while retaining mobility for exhibiting.

Incidentally, the Crystal Mount may be used to mount stamps and makes a very impressive exhibit of your stamps on a black background. The stamps can be shown with no worry about anyone touching them, as they are doubly protected by two layers of clear covering. If you do collect stamps, you can mount one note and two plate blocks in each Crystal Mount sheet with no waste, or two notes and a little waste. If you manage to ruin the black insert paper, you can replace it easily. With the Crystal Mount method, you can even show your paper money collection to your more envious friends because they will not be tempted to try to remove them as they might with the Bill-serts.

For both the Vill-sert and the Crystal Mount methods, a number of loose-leaf notebooks can be used to mount different types of currency. For example, silver certificates can be mounted in one book, United States in another, and Federal Reserve notes in a third. For the old large-size currency, the Bill-sert method is better because it shows the back of the same bill. Very few of us can afford to have a large enough selection of large currency to have duplicates of each note.

For small-size notes the Crystal Mount seems better. In lots of 50 the transparent page covers can be obtained for about eight cents a page, bringing the total mounting cost per page to about ten cents with the clear photo-mount corners. With the Crystal Mount the cost is from 22 to 30 cents per page.

Thus the transparent folders with either clear photo-mount corners or the Crystal Mount make inexpensive and protective mounts for your small-size currency. These page protectors have a very professional look and are as easily shown as the Bill-sert pages.

S-Money

(Cont'd. from page 92.)

While officials at the U. S. Bureau of Engraving and Printing traditionally demonstrate heavy resistance to any change in a currency product system, Superintendent Holtzclaw has told its inventor that he has no objection to "S-Money" provided it offers equal resistance to counterfeiting.

Reed believes this requirement is more than met by the castprinting process his company has developed. As soon as the U. S. patent for this process is granted, he intends to press further for a change.

A One Hundred Thirty-Six-Year-Old Bank Note

By C. E. Wismer Osmun

Examining a bank note requires both attention and detailed study. While the note shown here is of great interest, the following description exemplifies the steps in studying and writing about paper money:

One-Dollar—The HOBOKEN BANKING and GRAZING COMPANY (opposite the City of NEW YORK). Serial Letter "A" No. 436. June 2nd, 1828. John Blakely, Pres. J. V. Cole, Cash. (pen and ink signatures) DCW No. 238.

Description: Center Vignette: Franklin seated at desk, inscribed FRANKLIN, with quill pen in right hand on tablet; lightning, lightning rod and clouds in background. Below desk in miniature letters: A. B. DURAND SCp., across one-eighth inch: A. B. DURAND del. R. and L., portrait of Lafayette. Engravers: A. B. & C. DURAND WRIGHT & CO.

One of the notable families of talented men, were the *Durands*, Engravers, Jewelers, machinists, painters and watchmakers. Asher B. Durand was one of the greatest engravers, and his art work in the form of portraits and vignettes on bank notes is visible today on the above note. He left the engraver's desk in 1832 for the painter's palette.

The A. B. and C. DURAND, WRIGHT & CO., bank note engraving company, commenced business about 1824, in the old Merchants' Exchange, New York. According to my records, it existed about eight years.

The Hoboken Banking and Grazing Co., New Jersey, was chartered in 1822, and opened for business in 1823, and suspended prior to 1833.



Denominations of notes issued, with the D. C. Wismer numbers

- 238—\$1—Illustrated. 1828.
- 239—\$1—No description (N.D.)
- 240—\$2—Center vignette (C.V.)—Allegorical figure, Franklin portrait right and left ends of note. 1827.
- 241—\$2—N.D.
- 242—\$3—C.V.—Allegorical figure with key, Neptune R., distant ship L., Washington portrait, R.E. and L.E. 1827.
- 243—\$3—C.V.—Ocean view. 1826.
- 244—\$5—C.V.—Cattle grazing. 1828.
- 245—\$5—N.D.
- 246—\$10—C.V.—Cattle grazing. 1827.
- 247—\$20—C.V.—Cattle grazing. 1827.
- 248—\$20—N.D.

SECRETARY'S REPORT

New Membership Roster

No.	New Members	Dealer or Collector	Specialty
792	Raymond E. Whyborn, 748 N. San Antonio Avenue, Up-land, California 91786	C	U. S. \$1 bills, Confederates
793	Harry Anderson, 10528 Frankmont St., El Monte, California 91731	C	U. S. Paper money
794	Henry C. Steneck, 1435 Lexington Avenue, New York N. Y.	C	U. S. A.
795	Alan R. MacIsaac, 45 Howard Road, Medford, Massachusetts 02155	C, D	Federal reserve notes
796	Robert H. Skadow, 6319 North Oak Park Avenue, Chicago 31, Ill.	C	Old U. S.
797	Sidney G. Radbill, M.D., 37 South 20th St., Philadelphia 3, Penna.	C	
798	Samuel Fish, 3119 Atlantic Avenue, Brooklyn, New York 11208	C	
799	John W. Hody, 6 Joseph Street, New Hyde Park, New York 11043	C	Early U. S. (beginning with 1861)
800	Bernard Novick, 5 Hathaway Lane, White Plains, N. Y. 10605	C	U. S.
801	Raymond A. Beacham, 304 Balsam Street, Liverpool, N. Y. 13088	C	U. S.
802	Neil J. Wimmer, 513 Oakland Drive, Burlington, North Carolina 27217	C	U. S. small size notes
803	W. S. Chittenden, 5 Campbell Road Court, Binghamton, New York 13905	C	Large size U. S. currency
804	Richard G. Bowman, 2290 South Sherman Street, Denver, Colorado 80210	C	Pioneer coins and paper money (Colorado and Utah)
805	Michael B. Kromeke, 5126 Terrace Drive, Baltimore, Maryland 21236	C	Errors and one of each series
806	Robert C. Pickett, 18 Commerce Street, New York, N. Y. 10014	C	U. S. paper money
807	George F. Pollock, Jr., Route 2, Box 21, Burton, Washington 98013	C	U. S. small size notes
808	Walter J. Randall, 2110 - 30th Avenue, Meridian, Mississippi 39301	C	Paper money and coins
809	John B. Riley, P. O. Box 177, Flora, Mississippi 39071	C, D	
810	Mrs. Fred J. Haslinger, 839 Bay Esplanade, Clearwater Beach, Florida 33515	C	
811	Edward Hamerstrom, Route 3, Roscoe, New York 12776	C	U. S. small size notes
812	David B. Tokazewski, 136 Overlook Avenue, Trenton, N. J. 08610	C	Paper money
813	Morris S. Chon, 3246 South Emporia Court, Denver, Colorado 80222	C	Notes of Colorado and Western banks
814	Bennett Nathanson, 95 Abbott Street, Springfield, Mass. 01118	C	Recent American paper money
815	Joseph T. Cicero, 1620 Woodhurst Avenue, Cleveland, Ohio 44124	C	Large currency and fractionals
816	Michael Dorish, 308 Grove Street, McKees Rocks, Pennsylvania 15136	C	
817	Alex L. Ososky, 1331 Indian Avenue, Aurora, Illinois 60505	C	Large series \$1, small series \$1, \$2, \$5
818	Dr. Barclay D. Rhea, 200 West Ganzalez Street, Pensacola, Fla. 32501	C	
819	Ronald Calkins, 124 Exchange Street, Mazomanie, Wisconsin	C	Broken bank notes—especially Wisconsin
820	Paul F. Jannott, Woodside Drive, Watertown, New York	C	U. S. \$1 and \$2 bills
821	Jack E. McGill, 414 Fenton Avenue, Lockport, Illinois	C	U. S. currency 1861 to present
822	Frank M. Stirling, 9733 Van Drive, Baton Rouge Louisiana	C	National bank notes

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| 823 John O. Baas, Box 214, Hazlehurst, Mississippi 39083 | C, D | U. S. coins and currency |
| 824 Alan Dee Einsel, YN3, Box 16, Clarksville Base, Fort Campbell, Kentucky 42222 | C | Kansas national bank notes |
| 825 Donald Stewart, 15370 Roselawn Avenue, Detroit 38, Michigan | C | Large size U. S. paper money |
| 826 Wayne E. Joseph, 4428 Pearl Road, Cleveland, Ohio 44109 | C | Old and obsolete |
| 827 Major William J. Pardee, 17520 Faysmith Avenue, Torrance, California 90504 | C | General |
| 828 Rex A. Weber, 1621 South Douglas, Springfield, Illinois 62704 | C | Small size, low denomination U. S. bills |
| 829 Edwin R. Buttner, 158 Sandwich Street, Plymouth, Massachusetts | C | South Eastern Massachusetts nationals |
| 830 Harry G. Wigington, 2113 Kecoughton Road, Apt. 62A, Hampton, Va. | C | Obsolete bank notes (southern, northern, mid-western) |
| 831 Adolfa Hale, B. Perez Galdos 215-2, Col. Los Morales, Mexico 10 D. F. | C | Mexican, Russian, Polish and Israeli |
| 832 Mrs. R. H. Terreson, 659 Jackson Avenue, Pascagoula, Mississippi | C | Small size U. S. currency |
| 833 Mrs. Bernice T. Rand, 53 South Street, Avon, Massachusetts | C | Silver certificates, small F. R. Notes |
| 834 Dr. Paul M. Stevens, 6248 Camp Bowie Boulevard, Fort Worth, Texas 76116 | C | |
| 835 J. P. Donnell, P. O. Box 652, Pecos, Texas | C | U. S. paper money |
| 836 George T. McDuffie, 1611 Longbourne Avenue, Cincinnati, Ohio 45230 | C | Small sized notes and gold certificates |
| 837 Ralph M. Weaver, Jr., 842 West Chase Street, Pensacola, Fla. 32501 | C | U. S. currency and broken bank notes |
| 838 Calvin H. Gray, Scott, Mississippi 38772 | C | Small size U. S. currency |
| 839 Robert R. Tanton, 4 Nottingham Road, Apt. 2, Little Rock, Arkansas 72205 | C | Coins and paper money |
| 840 Alvin Marion McIntosh, 6123 West 8th, Tulsa, Oklahoma 74127 | C | |
| 841 Bob Alldredge, Route 2, Floydada, Texas 79235 | C | \$1 FRN Stars |
| 842 Chuck O'Donnell, Route 3, Box 112, Williamstown, New Jersey 08094 | C | Small U. S. notes |
| 843 Martin, A. Yuriga, 333 Roosevelt Street, Gary, Indiana 46404 | C | U. S. currency |
| 844 John Kozma, 902 East Devonshire SP. A4, Phoenix, Arizona 85014 | C | Paper money and coins |
| 845 J. L. Massetti, 213 West Lancaster Avenue, Ardmore, Pa. 19003 | C | U. S. paper money |
| 846 George F. Powers, 145 Amabell Street, Pittsburgh, Pa. 15211 | C | U. S. and foreign coins and paper money |
| 847 Mrs. E. N. Olson, 1307 Forest Goode Drive, Des Moines, Iowa 50313 | C | State bank notes with relatives signatures |
| 848 John Nowak, 176 Montclair Drive, Rochester, New York 14617 | C | American (type) |
| 849 John C. Waldensberger, 408 East Lehman Street, Lebanon, Pa. 17042 | C | One dollar bills |
| 850 George S. Vanderwende, Dunn Loring, Virginia 22027 | C | U. S. \$1, \$2, \$5 bills, also foreign coins |
| 851 Mrs. Frances Kay, 209 East 56th Street, New York, N. Y. 10022 | C | |
| 852 Vernon Tyler, R. F. D. 1, Avoca, N. Y. | C, D | U. S. and Canadian |
| 853 George I. Davison, 4233 North Grand, Kansas City, Missouri 64116 | C | U. S. notes and fractional currency |
| 854 H. Denny Schweiger, 325 Northeast 122nd Street, North Miami, Florida | C | Chinese paper money |
| 855 Dr. L. G. Schrader, 219-1/2 East First St., Independence, Iowa 50644 | C | National bank notes |
| 856 P. I. Turner, 623 East Westbrook Street, West Point, Mississippi 39773 | C | General |
| 857 James F. Morris, 18 Boyden Boulevard, Riverside, Rhode Island 02915 | C | U. S. currency |
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| 858 | Elvis N. Pendergrass, 782 Brookhollow Road, Nashville, Tenn. 37205 | C | |
| 859 | Bill West, 809 West Jackson Street, Tupelo, Mississippi | C, D | |
| 860 | Robert L. Gardner, 2074 Juniper Avenue, Long Beach, California 90806 | C | Small size U. S. |
| 861 | Paul M. Whisonant, P. O. Box 296, Lincolnton, N. C. | C | U. S. Currency |
| 862 | Dewitt G. Prather, 1623 Lansdale Dr. Charlotte, N. C. | C | U. S. types, state seals on national bank notes |
| 863 | Paul Bookout, 2328 Rossville Blvd., Chattanooga, Tenn. | C, D | |
| 864 | Grady C. Sizemore, Sr., 11 Mallard St., Greenville, S. C. | C | Large size national bank notes |
| 865 | Lester Merkin, 515 Madison Ave., New York, N. Y. 10022 | D | |
| 866 | Melvin W. Fishel, 449-28th Ave., Venice, California 90291 | C | Small size U. S. |
| 867 | C. W. Hollyday, North Side Square, Paola, Kansas | C, D | U. S. currency |
| 868 | Simon Klatzko, 15 Cumley Street, Hamden, Conn. 06514 | C, D | Silver certificates & FRN |
| 869 | Robert Joseph Castellitto, 562 East 3rd St., Mount Vernon, N. Y. | C | Small size U. S. |
| 870 | William G. Miller, 1312 N. Vassar St., Wichita, Kansas 67208 | C | U. S. currency |
| 871 | Wm. Floyd Dill, 146 Cottage St., Bridgeton, N. J. | C | U. S. currency |
| 872 | Harry Kaplan, 50 Lincoln Rd., Brooklyn 25, N. Y. | C | Coins & paper money |
| 873 | H. M. Rosenberg, 1209 Devere Drive, Silver Spring, Md. | C | D. C. notes |
| 874 | Mrs. Albert Goergens, 817 Chalfonte Dr., Alexandria, Va. 22305 | C | \$1, \$2, SC, FRN & legals |
| 875 | Stanley B. Donnelly, 2 Plymouth Dr., Marlton, N. J. 08053 | C | U. S. coins, \$1, SC & FRN |
| 876 | Oren Allen, 212 Dow Street, Carey, Ohio 43316 | C | General |
| 877 | Hubert L. Rawlins, P. O. Box 957, Tryon, N. C. 28782 | C | U. S. & CSA |
| 878 | Grant E. Anderson, 201 S. University Dr., Fargo, N. D. 58101 | C | U. S. types |
| 879 | P. S. Bomberger, 520 Helen Ave., Modesto, Calif. 95354 | C | General |
| 880 | Francis C. Keith, Jenny Lane, Indianapolis, Ind. 46201 | C | U. S. & obsolete (especially Ind.) |
| 881 | George Hennessey, 4273-1/2 Fulton Ave., Sherman Oaks, California | C | U. S. currency |
| 882 | Donald B. Hueton, 316 W. Ash St., Caldwell, Idaho 83605 | C | Small size U. S. |
| 883 | Joe W. Sitlington, 5424 Country Club Blvd., Little Rock, Arkansas | C | Small size U. S. |
| 884 | Howard Lisech, 807 Maple Lane, Lebanon, Missouri | C | U. S. types, Mexico & Canada |
| 885 | Duane Kelley, 239 Colonial Dr., Webster, N. Y. 14581 | C | Small size U. S. & errors |
| 886 | Violette Weber, 7049 Rhodes Ave., St. Louis, Mo. 63123 | C | None |
| 887 | Wayne L. Nauka, 5731 Warwick, Detroit, Michigan 48228 | C | Small size S. C. & U. S. notes |
| 888 | Richard A. Sara, 2861 Creston Road, Walnut Creek, Calif. | C | U. S. & Canadian currency |
| 889 | Harold B. Smith MD, Box 308, N. Wilkesboro, N. C. 28659 | C | Small size \$1, \$2 & \$5 |
| 890 | H. F. McCloy, P. O. Box 1496, Pittsburgh 30, Pa. | C | Paper money, proof sets, gold |
| 891 | Thomas W. Herbert, 2964 Riverside Dr., Trenton, Michigan | C | |
| 892 | Mrs. Judy Cahn, 856 Leonard Rd., Los Angeles 49, Calif. | C | U. S. type & errors |
| 893 | Wm. S. Bailey, Jr., 3232 South Yorktown, Tulsa, Okla. 74105 | C | 2nd charter national bank notes |
| 894 | Floyd Swartzbaugh, P. O. Box 1677, Port Arthur, Texas 77641 | C, D | Numismatic errors |
| 895 | James Dawson, P. O. Box 278, Sinton, Texas 78387 | C | U. S. coins & currency |
| 896 | W. R. Dawson, P. O. Box 278, Sinton, Texas 78387 | C, D | U. S. coins & currency |
| 897 | John H. Bragg, 513 7th St., Mamou, Louisiana 70554 | C | Small size U. S. |
| 898 | Jim Tom Nichols, 417 N. Crosby St., Tulia, Texas 79088 | C | U. S. & Canadian |
| 899 | Mrs. Cassie Buckels, 253 South Fulton St., Mobile, Alabama 36606 | C | Small size \$1 & \$2 |
| 900 | Edward Busse, Jr., 106 E. Linda Vista, Alhambra, California 91801 | D | Silver certificates |
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901	Walter M. Fischer, 105 Adams St. Suite 2022, Chicago 3, Illinois	C	U. S. currency
902	Mrs. John P. Denk, Rt. #1 - Box 11, Tinley Park, Illinois 60477	C	Small size U. S.
903	James Vernon Fitzgerald, 211 West Main St., Charlottesville, Va. 22901	C	Type notes
904	David R. Bronson, P. O. Box 3045, Terre Haute, Indiana 47803	C	Coins & currency of the world
905	Thomas J. Manning, 7 Cornell Road, Beverly, Massachusetts	C	Type notes
906	Mrs. Marie Voorhees, 3439 E. 57th Place, Tulsa, Okla. 74135	C	U. S. small size currency
907	Glen O. Maxwell, 439 N. Bush St., Ukiah, California	C	Federal reserve notes
908	Henry O. Bruce, 1405 S. Gary, Tulsa, Oklahoma 74104	C	Numismatic errors
909	Thomas D. Cooper, 720 W. 148 Place, Gardena, California 90247	C	\$1 & \$2 notes
910	Miss Rose Marie LeGros, 8133 Farralone Ave., Canoga Park, Cal. 91304	C	Small size U. S.
911	Howard Schein, 509 W. 110th St., New York, New York 10025	C	Small size U. S.
912	Alfred Bergman, 1399 N. E. 104th St., Miami, Florida 33138	C	U. S. currency
913	Richard B. Maglin, 2305 Shell Road Lot 95, Hampton, Virginia 23361	C	U. S. coins
914	Neil V. Certain, 3369 Forest Manor Ave., Indianapolis, Indiana 46218	C, D	U. S.
915	Barger Kittle, 4160 Winchester Ave., Ashland, Kentucky 41101	C	
916	Donald E. Cooper, 6502 New Jersey Ave., Wildwood Crest, N. J. 08260	C	Small size U. S.
917	Mrs. Loa Burkholder, 216 High St., Bryan, Ohio 43506	C	Small size U. S.
918	Karl W. Smith, 8090 Kellogg Rd., Cincinnati, Ohio 45230	C	U. S. & Spanish Colonial coins small size U. S.
919	Stanley Kuberski, 45 Beekman St., Staten Island, N. Y. 10302	C	Small size U. S.
920	Robert E. Yarmer, 117 West 2nd St., Ellinwood, Kansas 67526	C	
921	Lawrence F. Fries, 510 North 8th St., Lehigh, Pa. 18235	C	Coins
922	William M. Caldwell, P. O. Box 548, Medford, Oregon 97501	C	General
923	J. Mortimer Pugh, 1209 4th St. S. W., Austin, Minnesota 55912	C	Currency & early U. S. coins
924	Leo N. Hall, 1788 Algonquin Parkway, Louisville, Ky. 40210	C	Large size U. S.
925	M. G. Ashwander, P. O. Box 307, Hanceville, Alabama	C	
926	Raymond G. Parnau, P. O. Box 88, Homewood, Illinois 60430	C	Coin & FRN
927	Kenneth C. Miller, Waltham, Kansas 66090	C	General
928	Robert N. Arvidson, 9669 Nita Ave., Chatsworth, California	C	
929	Dr. W. H. Aydelotte, Short Road, Fairburn, Georgia	C, D	Large size U. S. & Confederate
930	Richard D. Stein, 37 York Drive, Apt. 1A, Highland Park, N. J. 08904	C	U. S. currency
931	Charles Christman, 1006 Missouri Ave., Deer Lodge, Montana 59722	C	All paper money
932	Frank J. Russell, 104 S. Harris St., Indianapolis, Ind. 46222	C	Dollar bills
933	Frank A. Nowak, 2344 Walnut Ave., Venice, California 90291	C	Small size silver certificates & legal tender
934	John A. Wavle, Jr., 5 Albany St., Homer, New York	C	Fractional, large currency
935	Walter J. Harms, 1097 Sandwick Ct., Highland Park, Illinois	C	\$1-\$2-\$5 1928 - 1964

936	A. Hawley Peterson, 488 Madison Ave., New York 22, N. Y.	C	Gold & silver coins & silver certificates
937	Frank J. Pivarnick, 701 East Ave., Holloway Terrace, New Castle, Delaware, 19720	C	U. S. bills & coins also Canadians
938	David M. O'Neal, 3119 Whaley Road, Martinez, Ga. 30907	C	
939	Lloyd E. Heincy, 321 Vernon, West Burlington, Iowa	C	\$1 - \$2 - \$5 notes
940	Miss Peggy A. McAtee, 1548 North Towne Ave., Pomona, Calif. 91767	C	
941	Frank F. Sprinkle, P. O. Box 864, Bluefield, W. Va. 24701	C, D	Sheets of obsolete currency
942	Francis H. Rundell, 5227 Woodhaven Dr., Flint, Mich. 48504	C	U. S. currency
943	George C. Taylor, 1829 N. Dayton St., Phoenix, Arizona 85006	C, D	Small size currency

Reinstated

283	Dr. Joseph S. Kopas, 9710 Rosewood Avenue, Cleveland, Ohio 44105	C	U. S. and Canadian currency
339	Robert E. Spiker, 124 East 59th Street, Westmont, Illinois	C	Military currency of World War II
446	G. C. Terry, 103 North Maple Ave., Polo, Illinois	C	U. S. currency
471	R. E. Medlar, 4516 - 48th Street, Lubbock, Texas 79414	C	Texas currency

Change of Name or Address

31	Leonard W. Stark, 112 South Dearborn, Chicago, Illinois 60603	D	
50	Arthur Hegel, 543 No. Vista, Los Angeles, Calif. 90036	C	
97	Jim Grebinger, 164 N. Humphrey St., Oak Park, Illinois 60302	C	
276	George T. Hoff, P. O. Box 265, Fort Knox, Kentucky	C, D	Foreign scrip
342	Col. Grover C. Criswell, Jr., P. O. Box 6206, St. Petersburg Beach, Florida 33736	C, D	
358	Bill Halliwell, 19500 Euclid Ave., Ohio 44117	C, D	
560	Homer H. Spriggs, 502 E. Sierra Madre Blvd., Sierra Madre, Calif.	C	
565	Lt. Bernard J. Schaaf, USS St. Paul, c/o FPO San Francisco, Calif. 96601	C	
577	David Paskausky, 925 Porter St. Waukegan, Ill. 60085	C	Small size silver certificates & large and small type sets
606	Dr. D. E. Brick, 300 West 4th Mitchell, South Dakota	C	National bank notes, especially S. D.
678	Robert J. Gelink, 3830 5th Avenue, San Diego, Calif. 92103	C, D	
708	David M. Klausmeyer, 12012 Whipperwill Lane, Rockville, Md. 20852	C	
729	Hubert A. Raquet, 11 Mount Pleasant Road, Bedford, Indiana 47421	C	
765	Mrs. Henrietta B. Wilson, 1220 Clay St., Spotswood Acres, Harrisonburg, Virginia 22801	C	Silver certificates

A Warning:**Altered Currency May Be on the Market**

Since 1957 there have been rumors about the existence of a \$1 1957B Silver Certificate without the motto "In God We Trust." Now one of our members has submitted a specimen to George Killian for inspection.

Mr. Killian, on the basis of a preliminary examination, concludes that the basic bill is genuine but that the motto has been removed. As soon as he completes his study, he will write about it for PAPER MONEY.

Meanwhile, Mr. Killian wishes to warn the membership to be extremely wary of all such pieces of currency with so-called "missing printing."

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Reference: Oneida National Bank & Trust Co. Utica, New York.